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to use, but after a little while the hand grows accustomed to it. Curves must be worked with a bold and free hand, while straight lines of any length are best ruled with a straight edge, using the sable brush like a drawing pen or cedar pencil.

It will be found in practice that all decorative work may be resolved into stencilling, painting and gilding. The manner of setting out, of course, is the same in every case, however varied the patterns or designs may be. The same rules are applicable to every portion of a building to which decorative painting has to be applied; roof, walls, mouldings, carving, and in every case the amateur will proceed alike. First preparing his ground, whether wood, stone or plaster, in tempera or oil as he prefers; then commencing from the roof and working downward, setting out his general design, and either stencilling or hand painting the details as time and inclination direct, leaving the gilding of each portion as the last operation.

T. GOODWIN.

SUGGESTIONS FOR BED- ROOMS.

BEDROOMS, if it were not for the expense attending it, it would be well to paint throughout. It often happens, especially if there is much outside wall, that they get very damp, on account of there being fires in them so seldom. This is injurious to health in various ways; the paper being damp will collect the dust, and with it germs which may sow disease hereafter; it also holds the tainted air of the room. The paper decays and the paste with which it was put on, and produces a very disagreeable, musty smell, and this is aggravated if there happens to be, as there very often are, through the laziness of the paper-hanger, two or three papers on the wall.

The floors, in any case, should be stained and varnished, or painted and varnished, all over, so that only small pieces of carpet or rugs will be necessary; these, at any time, can be taken up and shaken, and the weekly or fortnightly washing and scrubbing will be avoided; this, again, is another source of infection, for the floor boards when damp, or even when dry, if unpainted, are capable of absorbing germs and other nasty things which the doctors will tell you of.

The next best thing to painting the walls is to choose a paper with a smooth glossy surface, of no particular pattern, so that the occupier of the room may not fret himself by counting the squares or bunches of flowers, or whatever they may be, instead of going to sleep. It will also be best to have a deep frieze, painted in distemper, with stencilled panels at intervals, but not so close as to suggest counting.

Instead of papering the lower portion of the room, it might be laid with Manilla or Indian matting, fixed top and bottom with a mould screwed to the wall so

as to be easily removed for the purpose of cleaning behind it.

Everything should be very light and cheerful in a bedroom, and all painting should be in soft, delicate tints, and nothing harsh or striking should be permitted.

A strict sense of utility and fitness of purpose should guide us in designing all decoration, and in choosing wall papers and furniture for bedrooms. We should adhere to no style, or set of ideas simply because they happen to be the fashion of the day, but should set our faces against all shams, peculiarities, and conceits of every description.

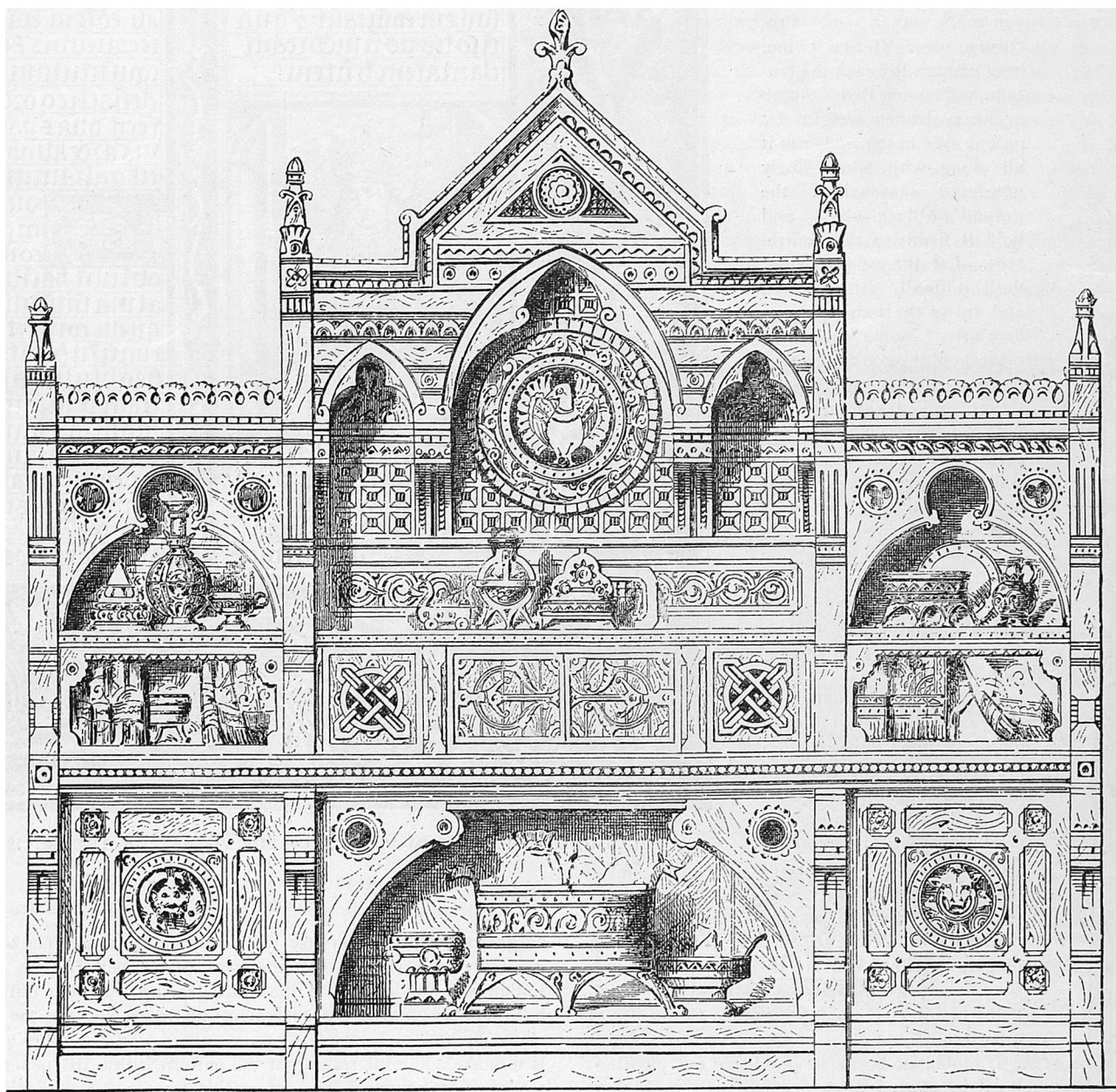
GLIMPSES OF QUEEN ANNE DECORATION.

THOSE quaint chroniclers of their time, Pepys and Evelyn, give an insight as to how rooms were decorated about the time the furniture now called

At home, he is always "setting some things in order in my dining-room;" abroad, he is observing the new fashions as they come over from France, Holland, and Japan. As a rule he is quite satisfied with his own arrangements. We hear of his going "to a place to look over some fine counterfeit damasks to hang my wife's closet." Mr. Pierce, the purser, brings him "a brave Turkey carpet." He burns his new tablecloth "with one of my trencher salts." Then, "my wife is upon hanging the long chamber where the girl lies with the sad stuff that was in the best chamber, in order to the hanging that with tapestry."

Evelyn speaks of the importation of Japanese curiosities, fans, pictures, and cabinets. Also, of a kind of paper, yellow, "exceedingly glorious and pretty to look at." He tells us of Lady Mordaunt at Ashstead, that she had a room hung with pintado, "full of figures great and small, prettily representing sundry trades and occupations of the Indians, with their habits." He also mentions in the house at Cashio-bury "divers fair and good rooms and excellent carving by Gibbon, especially the chimney-piece of the library," also "one room parquettèd with yew, which I liked well." He tells of Persian carpets, of Mr. Bohun at Lee, who had Japan screens instead of wainscot, and of a "new fabric of French tapestry, for design, tenderness of work, and incomparable imitation of the best paintings, beyond anything I ever beheld."

M. GODON, who has written a small book on "Painted Tapestry and its Application to Interior Decoration" (which has been translated into English by B. Bucknall), does not seem to be aware that painted tapestries as substitutes for woven are not a novelty of this age. A writer in The (London) Academy calls



SIDEBOARD. DESIGNED IN THE OFFICE OF CHRISTOPHER DRESSER.

"Queen Anne" began to come into fashion. Pepys, for example, tells us, "I rose in good temper, finding a good chimney-piece made in my upper dining-room chamber, and the dining-room wainscot in a good forwardness." The fireplace was adorned with Dutch tiles, then a new fashion, which he complains a friend imitated without asking permission. The ceilings were white, as we gather from his account of the damage done by a sudden rain while the house was being altered. He seems to have been much pleased with the beginnings of his picture gallery; he says, "After dinner to hang up my five pictures in my dining-room, which makes it look very pretty." Near the commencement of the diary, when Pepys was but seven-and-twenty, and not long married, we read, "dined at home in the garret, where my wife dressed the remains of a turkey, and in the doing of it she burned her hand." From this time until the close of the diary there are constant references to the fittings of his own house and the houses at which he visited.

attention to the fact that old examples of such work are "not unknown in country-houses in England, e.g., at Wentworth Castle and Gisborne Park, and date mostly from the middle to the end of the sixteenth century, while some are of later origin, and specimens occur until about 1650. The most remarkable specimens are in France; the most important of all are in the Hôtel Dieu at Rheims, where M. Vitet noticed them. He supposed them to be intended to be copied by weavers of tapestry, a theory it is difficult to accept because they are unfit for that purpose—at any rate they are less serviceable than ordinary 'cartoons.' Again," says The Academy, "we must demur to the opinion of M. Vitet that the remains at Rheims were painted about the middle of the fifteenth century. This date is at least fifty years too early. Pictures of this order were produced in imitation of woven tapestries, but, being painted on coarse canvas in distemper colors, they must have been far less effective and beautiful than woven ones,"